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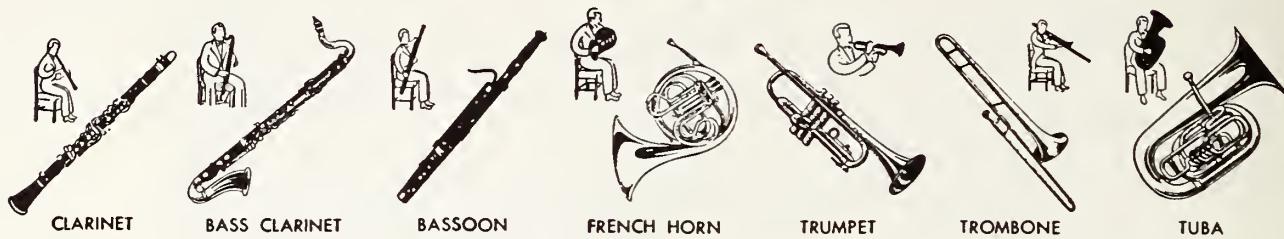
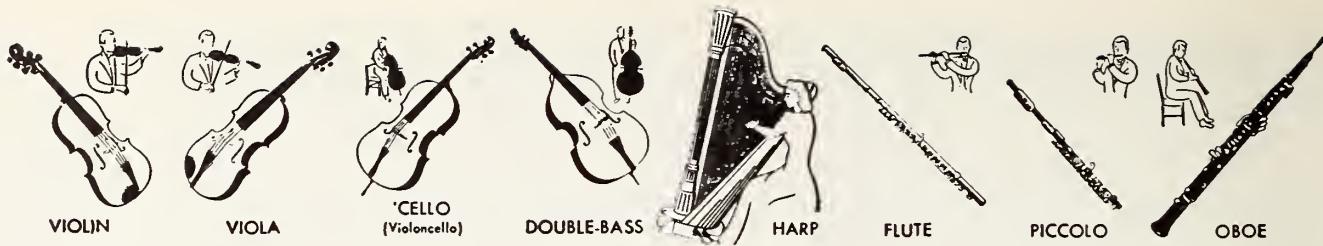
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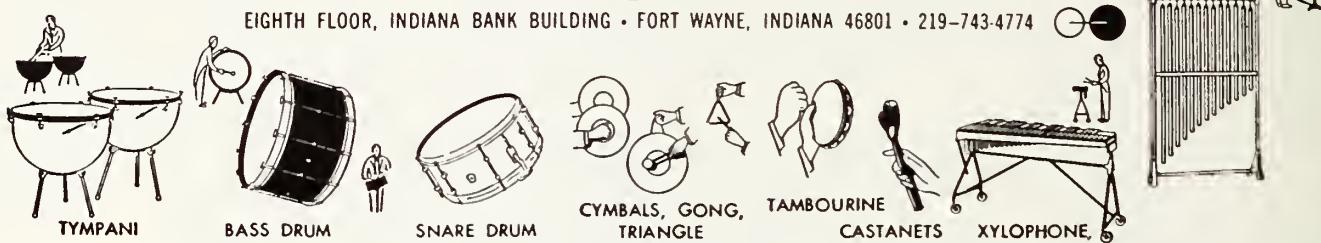
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Music Director

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We hasten to add, however, that whatever fame and recognition THE FORT WAYNE PHILHARMONIC ORCHESTRA has gained is due primarily to your hearty support. Our warmest thanks.

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October 19Shinichi Suzuki's 10 violin students direct from Japan will be featured.

December 7a charming afternoon with the "Pickwick Puppets".

January 11Ballet! with members of the Fort Wayne Ballet Company.

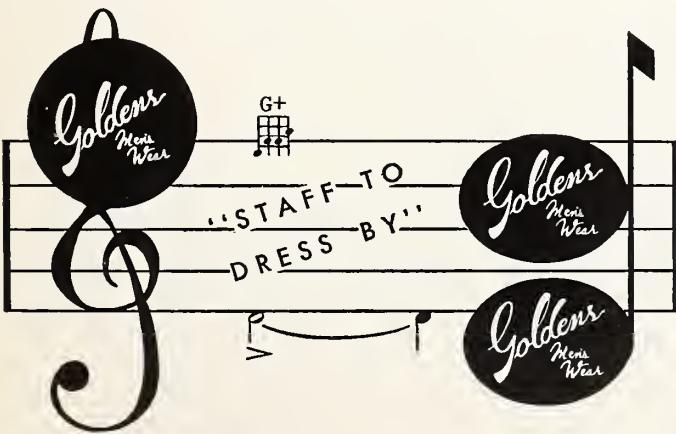
April 26A concert starring the winners of the Youth Auditions.

POPS CONCERT

October 26 is the date for you to save for a repeat of last year's extremely popular "Bier-Garten" Concert. In addition to a truly comprehensive "Pops" Concert, The Concordia Singers from Concordia High School, a "Sing-Along", beer, soft drinks, pretzels and fun. At the Glenbrook Mall. Doors open at 8:00, Concert at 9:00. Plan a party!

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A unique chamber music series which is designed to please all music lovers. The opening concert this year will mark the dedication of the Public Library's new 7 foot Steinway Grand Piano on October 13. Subsequent "Coffee Concerts" will be held in the completely new First Presbyterian Theatre on the following dates: November 3, December 1, January 12, February 2, March 9 and April 13. Among the artists in this series are the Philharmonic Quartet and Quintet, Chorale, a special Christmas program and an evening of Madrigals.



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THE FORT WAYNE PHILHARMONIC ORCHESTRA

JAMES SAMPLE, music director

Tuesday, October 8, 1968

8:30 P.M. Scottish Rite Auditorium

First Subscription Concert

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BEETHOVEN

Overture to "Leonore" No. 3, Opus 72b

VIVALDI - SILOTI

Concerto in d minor, Opus 3, No. 11

Maestoso - Moderato
Largo
Allegro

EUGENE ZADOR

Celebration Music

(Commissioned by and Dedicated to the Fort Wayne Philharmonic Orchestra in celebration of its 25th Anniversary Season)

World Premiere

Intermission

MAHLER

Symphony No. 1 in D Major ("The Titan")

Langsam Schleppend
(Slowly—Like a sound of nature)
Kräftig bewegt (Strongly moved)
Feierlich und gemessen Ohne Zu Schleppen
(Restfully and measured)
Stürmisch bewegt (stormily moved)

MUSIC SERIES

THE ROGER WAGNER CHORALE
The Lyman K. Gould Memorial Concert
Friday, October 11 8:00 p.m.

RODNEY HANSEN - brilliant young American organist
Tuesday, January 14 8:00 p.m.

JACK RUHL - staff organist
First Presbyterian Church
Tuesday, February 11 8:00 p.m.

NATIONAL ORGAN CONTEST WINNER
Tuesday, March 25, 8:00 p.m.

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Sunday, April 27 8:00 p.m.

VIRGIL FOX - concert
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Sunday, December 8, 4:00 p.m.
Monday, December 9, 8:00 p.m.
Gian-Carlo Menotti's Operas
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and
AMAH AND THE NIGHT VISITORS

Saturday, February 15, 3:30 p.m.
Saturday, February 15, 8:00 p.m.
AN INTRODUCTION TO ELECTRONIC MUSIC
Vladimir Ussachevsky

Tuesday, February 25, 8:00 p.m.
JOSEPH LONGSTRETH and JOHN ESCOSA
duo-harpists

Friday, April 11, 8:00 p.m.
The National Shakespeare Company in
T. S. Eliot's MURDER IN THE CATHEDRAL

Tuesday, May 6, 8:00 p.m. - ALLEN STEERE, JR.
violinist

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The Fort Wayne Philharmonic Orchestra

Twenty-Fifth Anniversary Season—1968-1969

JAMES SAMPLE, Director

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Esther Mock
Clara Brown
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Thelma Helkema
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Ruth Hawk
Louis Williams
Herbert Greenberg

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Mac Marlow,
Principal
Gordon Collins
Mildred Phillips
Maida Walker
Clara Brown
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Jerzy Kosmala

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HARP

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Lou Gerig

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John Broom
Paul Richter

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Program Notes *by ANDREW HARPER*

LUDWIG VAN BEETHOVEN

Leonore Overture No. 3, Opus 72 B

born in Vienna, 1770; died in Vienna, 1827

Beethoven composed three Leonore Overtures and a Fidelio Overture before he was content with his lone opera "Fidelio." Leonore Three, as this work is sometimes called, was composed for the second production of his opera. It is general practice now for the Fidelio Overture to be played as the prelude to the opera, and the Leonore Overture No. 3 to be inserted between the first and second scenes of the second act.

The overture is Beethoven's symphonic concept of the main episodes of the opera. The solemn introduction sets the atmosphere of Florestan's dark prison cell. The clarinet and bassoon quote Florestan's aria recalling the happy days of his youth. The development of this theme rises to a dramatic climax. The violins and cellos quietly announce the main body of the overture. This portion depicts the struggle of Leonore as she attempts to save her husband, Florestan, from death. As the overture swells to a new emotional peak, the trumpet call is heard from the distance, announcing the arrival of help to save Florestan from his plight. The strings present Leonore's beautiful song of thanksgiving for her husband's deliverance. A flute solo ushers in a return and development of both main themes. The triumphant coda bursts forth with Leonore's unbounded joy that her husband's life has been spared.

ANTONIO VIVALDI

Concerto in d minor Opus 3, No. 11

born in Venice, c. 1675; died in Vienna, 1741

Vivaldi's musical output was prodigious. He wrote forty operas, over a hundred major choral works, Seventy-three sonatas, twenty-five cantatas, and over four hundred concertos. It is through his numerous concertos that he is best known today, for with Vivaldi the concerto achieved its first peak of greatness in music history.

The "Red Priest", as Vivaldi was called, was at heart a Venetian violinist who retained through his life his Venetian love for color and his personal fondness for the violin.

Alexander Siloti adapted Vivaldi's work for modern orchestra but closely follows the composer's intentions. Siloti is certainly in good company in transcribing and adapting a Vivaldi composition, for J. S. Bach valued Vivaldi's works to such an extent that he transcribed at least nine Vivaldi concertos.

The Concerto Grosso on tonight's program is the eleventh in a set of twelve concertos entitled "L' Estro armonico" or Harmonic Inspirations. This concerto grosso is in three movements: I Maestoso, II Largo, III Allegro. The maestoso movement is dominated by a powerful string figure which concludes with a fugal section. A beautifully contemplative melody pervades the entire second movement. This type of lyricism is rarely found in the concerto literature before J. S. Bach. The final movement returns to the vigorous style of the first.

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Program Notes - Continued

EUGENE ZADOR

Celebration Music (Commissioned by the
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World Premiere

Zador, a native of Hungary, began composing at the age of thirteen. He studied composition at the Vienna Conservatory and completed his Ph.D. in musicology at the University of Munster. He served on the faculty of the Vienna Conservatory and the Royal Academy of Music in Budapest before moving to America in 1939.

"Celebration Music," according to the composer's own words, "is a simple but colorful piece." Instead of going in the direction of 20th Century serial music, Zador has sought to "interest the audience with instruments placed outside the stage, to create the impression of stereophonic sound."

GUSTAV MAHLER

Symphony No. 1 in D Major ("The Titan")

born in Kalist, 1860; died in Vienna, 1911

Mahler was one of the leading and last exponents of German Romanticism of the late 19th century. Like Wagner, Mahler worked best with immense musical forces. He has been called a builder of monumental musical structures which abruptly leap from tragic to humorous. Mahler was dramatic and symbolic, but he was essentially a creator of beautiful melody. Mahler, like Schubert, "begins and ends with songs, whether vocal or instrumental."

When the symphony was first heard in 1889, Mahler described the work as a "symphonic poem in two parts." Later he became more specific and gave the work a complete program. He titled it "The Titan" (after a novel by John Paul Richter) and named the first part "Days of Youth, Flowers, and Thorns." The individual movements were referred to as: I, "Spring Without End. The introduction represents the awakening of nature at dawn"; II, (permanently deleted in 1894) "A Chapter of Flowers"; and III, "Full Sail." Mahler designated the second part "Human Comedy." It contains the "Funeral March a la Callot" and the finale, "From Inferno to Paradise."

The beauty of nature in the first movement, the merry, rugged canon "Frere Jacques," and the grotesque funeral march gave many indications of what the musical world would see in Mahler's later more mature works.

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The Fort Wayne Fine Arts Foundation, Inc., is one of the oldest and most active Arts Councils in North America. It was established in 1955 under the laws of Indiana as a not-for-profit, tax-exempt corporation, governed by a volunteer Board of Directors that represents the major professional, cultural, and business elements in the city.

Its purposes, "to organize, strengthen, and enrich the cultural life of the region," are coordinated with those of its Member Organizations: Fort Wayne Philharmonic Orchestra, Inc.; Fort Wayne Art Institute, Inc. (including School of Fine Arts and Museum of Art); Fort Wayne Civic Theatre, Inc.; Fort Wayne Ballet, Inc. (including School of Ballet and performing company); Fort Wayne Community Concerts, Inc., and Festival Music Theatre, Inc.

One of the Foundation's major activities is an annual united arts fund drive to help its Member Organizations meet their operating expenses. This enables them to concentrate on developing increased educational and cultural opportunities by freeing them from a continual preoccupation with the need to raise money themselves. If you would like to become a part of this important effort, please call 742-9284.

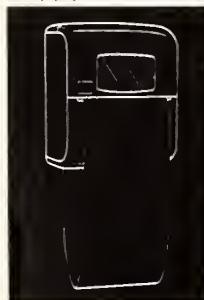
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"THE MERCHANT OF VENICE"

February 28, March 1, 7, 8, 14, 15

"THE BOYS FROM SYRACUSE"

April 11, 12, 18, 19, 25, 26

"THE MAN WHO CAME TO DINNER"

May 16, 17, 23, 24, 30, 31

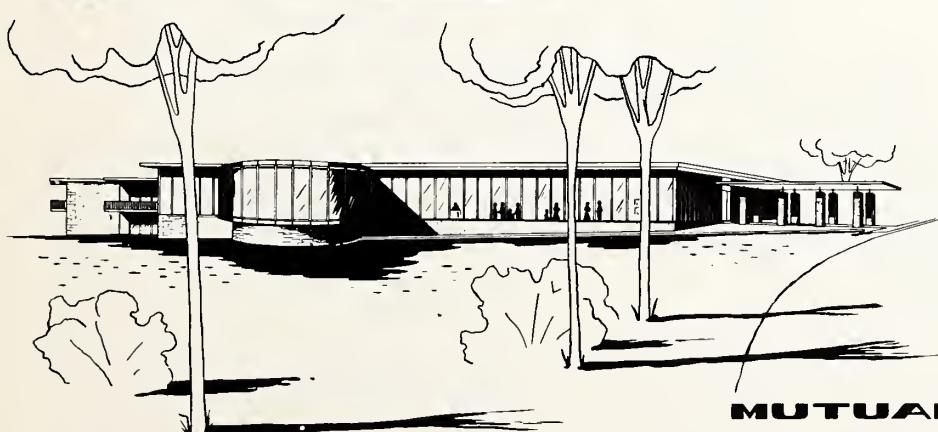
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October 22, 1968

JAMES OLIVER BUSWELL, IV

Violinist



Overture to "The Impressario" Mozart

Concerto No. 4 in D Major for Violin and Orchestra (K. 218) Mozart
James Oliver Bushwell, IV

Tzigane for Violin and Orchestra Ravel
James Oliver Bushwell, IV

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Siegfried Idyll Wagner

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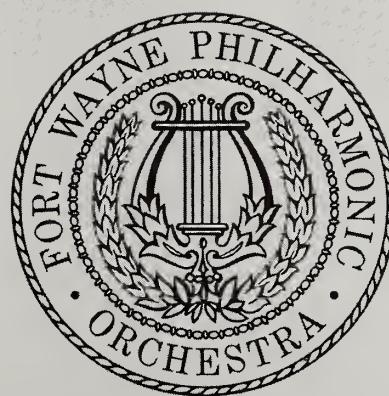
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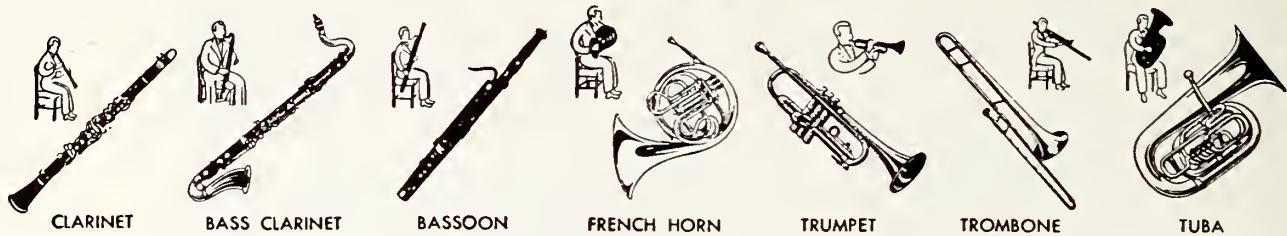
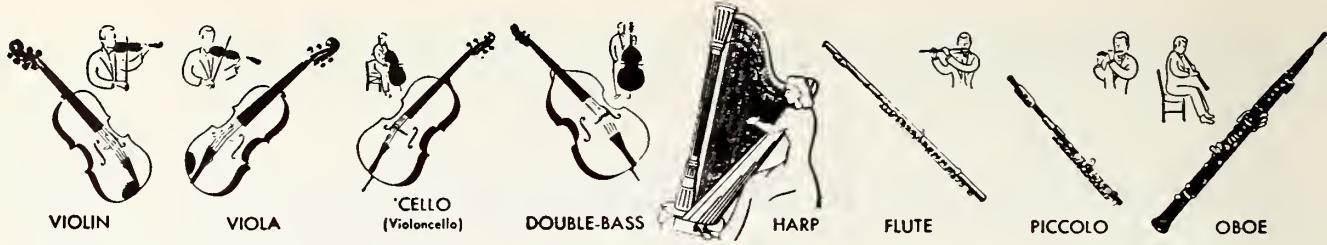
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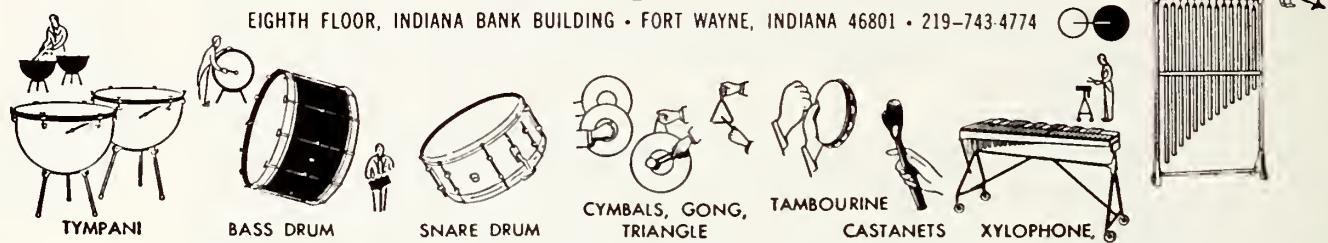
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Soloist This Week

JAMES OLIVER BUSWELL, IV, *Violinist*

The first guest artist of the 1968-1969 season, James Oliver Buswell, IV, is certainly no stranger to Fort Wayne. This is the city of his birth, but Mr. Buswell is now a student at Harvard where he finds time to combine his studies with a musical career.

Mr. Buswell began piano lessons at the age of three and shortly thereafter graduated to the study of the violin. His first violin teacher was Mary Canberg. Subsequent teachers have included Joseph Knitzer and Paul Stassevitch. Upon enrolling at the Juilliard School of Music in New York, Mr. Buswell enjoyed the great opportunity of studying with one of the world's foremost violin teachers, Ivan Galamian.

His first public appearance occurred when he was seven years old and took place at the Brooklyn Academy of Music. Shortly thereafter, the young Buswell was a soloist at the New York Philharmonic's Children's Concerts. Records show that Buswell was the youngest soloist to ever appear on that famed series. His musical career was further advanced when he won the coveted Merriweather Post competition in Washington, D. C. in the spring of 1962.

Buswell's career has been phenomenal for one of his age. He has appeared as soloist with nearly every major orchestra in North America and has achieved outstanding success as a recitalist. European tours were made by Mr. Buswell during the summers of 1966 and 1967. Both tours included appearances at Gian Carlo Menotti's Festival of Two Worlds in Spoleto, Italy.

The instrument which Mr. Buswell is playing tonight is a 1720 Stradivarius known as "L'Eveque".

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October 19Shinichi Suzuki's 10 violin students direct from Japan will be featured.

December 7a charming afternoon with the "Pickwick Puppets".

January 11Ballet! with members of the Fort Wayne Ballet Company.

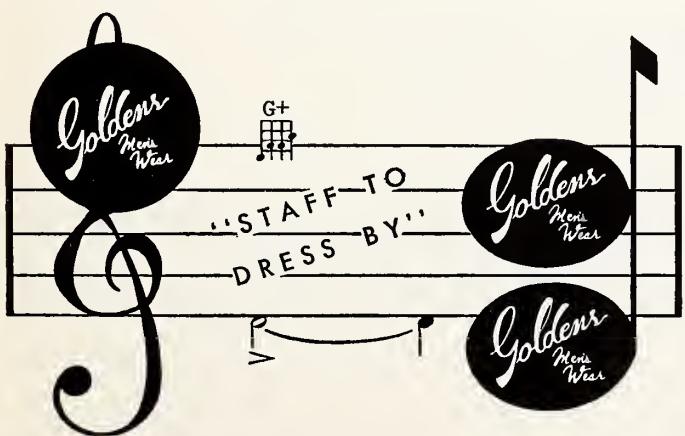
April 26A concert starring the winners of the Youth Auditions.

POPS CONCERT

October 26 is the date for you to save for a repeat of last year's extremely popular "Bier-Garten" Concert. In addition to a truly comprehensive "Pops" Concert, a "Sing-Along", beer, soft drinks, pretzels and fun. At the Glenbrook Mall. Doors open at 8:00, Concert at 9:00. Plan a party!

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THE FORT WAYNE PHILHARMONIC ORCHESTRA

JAMES SAMPLE, music director

Tuesday, October 22, 1968

8:30 P.M. Scottish Rite Auditorium

Second Subscription Concert

MOZART

OVERTURE TO "THE IMPRESSARIO"

MOZART

CONCERTO NO. 4 in D MAJOR FOR VIOLIN
AND ORCHESTRA (K. 218)

Allegro

Andante cantabile

Rondeau — Andante grazioso

Allegro ma non troppo

JAMES OLIVER BUSWELL, IV

RAVEL

TZIGANE — CONCERT RHAPSODIE FOR VIOLIN
AND ORCHESTRA

JAMES OLIVER BUSWELL, IV

Intermission

WAGNER

SIEGFRIED IDYLL

RODION SHEHEDRIN

SUITE FROM THE BALLET "THE LITTLE
HUMPBACKED HORSE"

Introduction

Grief

The Elder Brothers and Ivan

The Little Humpbacked Horse

Revival of the "Tsar-Maiden"

Tsar — The Pea

The Silver Mountain

Gypsy Dance

Adagio and Finale

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Friday, April 11, 8:00 p.m.
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Esther Mock
Clara Brown
Marta Findlay
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Ruth Hawk
Lois Williams
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Mac Marlow,
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Gordon Collins
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Hugh Partridge
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Elizabeth Bueker
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Program Notes *by ANDREW HARPER*

WOLFGANG AMADEUS MOZART

Overture to the Impressario (K486)

born Salzburg 1756; died Vienna 1791

Mozart's miniature masterpiece, *Der Schauspiel-direktor*, is nearly forgotten except for the bustling overture. The small opera suffers from a "topical, long-drawn, and impossibly stupid libretto." The work was commissioned by the Austrian emperor Joseph II and first performed in the orangery of Schonbrunn in 1786, at a festival in honor of the governors of the Netherlands.

Since Joseph II was particularly fond of Italian opera, Mozart cast most of the opera in the Italian style. The overture is an Italian overture which consists of a fast opening section, contrasted by a slow middle portion, and a return of the bustling fast section for the conclusion.

Violin Concert No. 4 in D Major K218

In 1775 Mozart completed five violin concertos. These include the three most often played today, K216, K218, and K219.* At that period of his career, Mozart served as Kapellmeister and principal violinist for the court.

Otto John noted that the Mozart violin concertos follow a fairly standard pattern. The opening movement is usually elaborate, more suggestive of the arie than is the corresponding movement of the symphony. The second movement is simple and rests basically on the tuneful and artistic delivery of the cantilene. The concluding movement is usually in the form of a rondo in which the solo part moves more freely, especially in the connecting middle passages.

*The K numbers used in Mozart's works refer to the catalog of Mozart's composition compiled by Ludwig Koechel who enumerated the works in what he felt was their chronological order of composition.

MAURICE RAVEL

Tzigane

born Ciboure 1875; died Paris 1937

Ravel wrote concertos only for the piano, but "Tzigane," gypsy-music, for violin and orchestra utilizes many of the techniques used in concertos. In 1924 Ravel composed this brilliant virtuosic piece for the Hungarian violinist Jelly d' Aranyi. The work is typical of the stereotyped impressions that most Western Europeans and Americans have regarding gypsy-music. Bartok and Kodaly forced many revisions of

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Program Notes – Continued

these stereotyped impressions, but Ravel's *Tzigane* swirls forth in the typical quasi-gypsy manner that most of us recognize as gypsy.

On one occasion Ravel joked that if he ever wrote anything Arabian, it would be more Arabian than anything he had heard of the genuine article. *Tzigane* is a striking illustration of Ravel's assertion.

RICHARD WAGNER

Seigfried Idyl

born Leipzig 1813; died Venice 1883

During the first year of his marriage to Cosima, Wagner prepared an unusual birthday surprise for her. He composed a work and rehearsed it in strict secrecy. At 7:30 on the morning of her birthday, Wagner assembled fifteen musicians on the stairs leading to Cosima's bedroom, and then led them in the first performance of what has been called one of the most poignant, most eloquent lullabies ever composed.

All of the themes except one are taken from Wagner's music drama *Seigfried*. The one exception is a German lullaby "Schlaf 'mein Rind, Schlaf." There was good reason for Wagner to use this tune as a tribute to his wife. Their infant son, *Seigfried*, had brought great joy to his parents. Earnest Newman explains, "Just as Wagner named his first born after a hero long associated with his creative career, in writing the idyl he would have readily linked the child *Seigfried*, then the center of his parents' delight, with every fond association of *Triebcher* (Wagner's and Cosima's home)."

RODION SCHEDRIN

"The Little Humpbacked Horse"

Schedrin's music is most often discussed in a single word—Merry. One of his main interests has been to write music which is deeply rooted in Russian folklore. Several years ago, Schedrin became fascinated with the chastooshkas, a "Kaleidoscope of Russian jocular songs which are short, quite unlike other songs."

Dimitri Kabalevsky recognized Schedrin's abilities and suggested that he compose a ballet on the Russian fairy tale, "The Little Humpbacked Horse." The advice proved profitable since the ballet has been an extraordinary success. In the fairy tale the tyranny of the evil tsar is magically overcome by the enchanted humpbacked horse who saves his master and destroys the villain.

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Its purposes, "to organize, strengthen, and enrich the cultural life of the region," are coordinated with those of its Member Organizations: Fort Wayne Philharmonic Orchestra, Inc.; Fort Wayne Art Institute, Inc. (including School of Fine Arts and Museum of Art); Fort Wayne Civic Theatre, Inc.; Fort Wayne Ballet, Inc. (including School of Ballet and performing company); Fort Wayne Community Concerts, Inc., and Festival Music Theatre, Inc.

One of the Foundation's major activities is an annual united arts fund drive to help its Member Organizations meet their operating expenses. This enables them to concentrate on developing increased educational and cultural opportunities by freeing them from a continual preoccupation with the need to raise money themselves. If you would like to become a part of this important effort, please call 742-9284.

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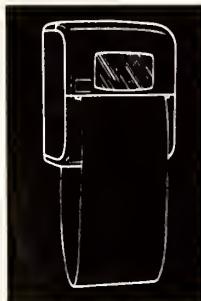
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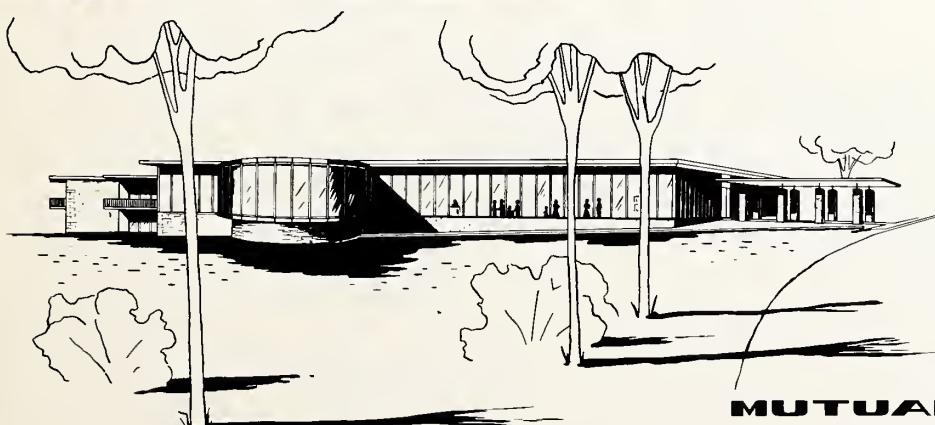
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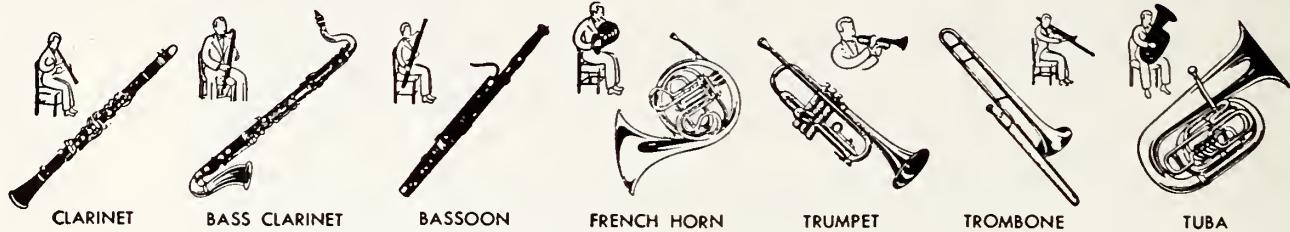
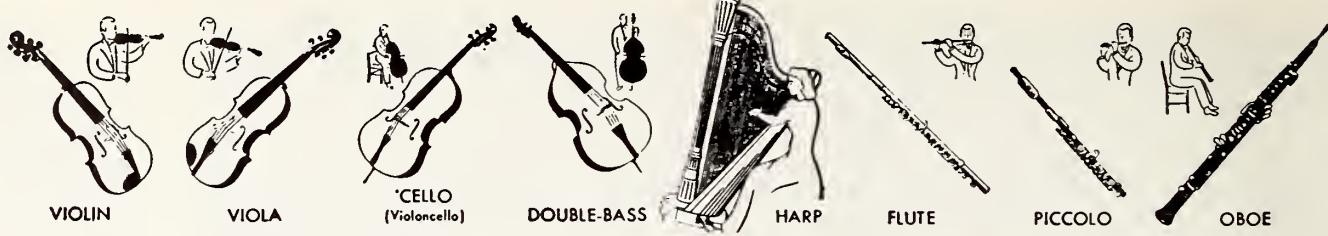
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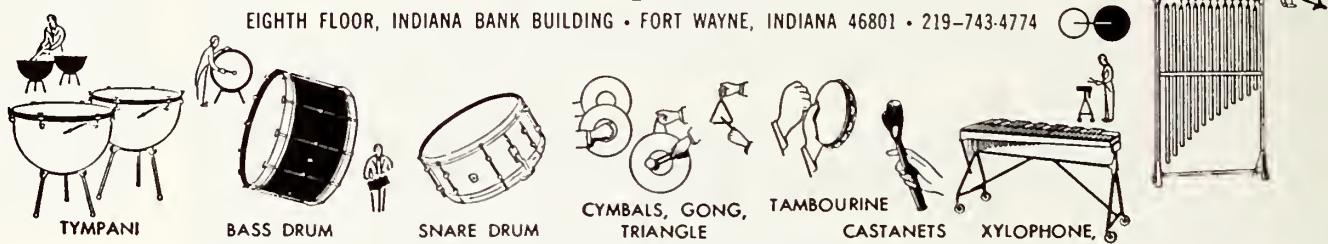
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Rudolf Firkusny, the celebrated Czech-American pianist, was born in Napajedla, Czechoslovakia and was only six years old when he enrolled at the State Conservatory in Brno. He made his debut with the Prague Symphony when he was ten and four years

later made his first appearance in Vienna. By the time Firkusny was 18 he was well known throughout all of Europe. His prodigious playing attracted composer Leos Janacek who became his teacher. Later, he studied with Arthur Schnabel before coming to this country for the first time in 1938.

His New York recital debut took place at Town Hall in 1941. Also in that year, Mr. Firkusny reintroduced Antonin Dvorak's Piano Concerto in g minor to America under the late conductor Sir Thomas Beecham. This was the first in a succession of unfamiliar Czech compositions which the pianist has brought to American audiences. The most recent was a complete program of Czech music given at Carnegie Hall this past October.

In addition to annual sold-out tours of the United States, Mr. Firkusny is a frequent guest soloist with all of the European orchestras as well as appearing in South and Central America, Australia and Northern Africa.

Now a citizen of the United States, Mr. Firkusny makes his home in Staatsburg, New York. This will mark Mr. Firkusny's debut with the Philharmonic.

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October 19Shinichi Suzuki's 10 violin students direct from Japan will be featured.

December 7a charming afternoon with the "Pickwick Puppets".

January 11Ballet! with members of the Fort Wayne Ballet Company.

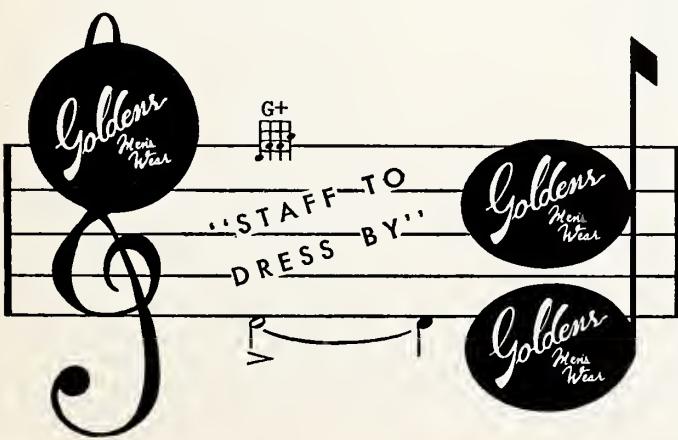
April 26A concert starring the winners of the Youth Auditions.

POPS CONCERT

October 26 is the date for you to save for a repeat of last year's extremely popular "Bier-Garten" Concert. In addition to a truly comprehensive "Pops" Concert, a "Sing-Along", beer, soft drinks, pretzels and fun. At the Glenbrook Mall. Doors open at 8:00, Concert at 9:00. Plan a party!

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CONCERTO FOR PIANO AND ORCHESTRA NO. 1

in d minor, Opus 15

Maestoso

Adagio

Rondo, Allegro non troppo

RUDOLF FIRKUSNY

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The trumpet call heard in the foyer preceding each concert is from the Overture to "Leonore", No. 3 by Beethoven. It is played by Mr. Robert Taylor, principal trumpet of the Philharmonic, and indicates that the performance is immediate.

Please note that no one will be seated during the opening work. Latercomers will be seated during the intervals between movements.

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born Erferding, Austria 1895

David is considered to be one of the most important contemporary Germanic composers. Following his early training at the Academy in Vienna, David pursued his musical career as musical director in Upper Austria. From 1934 he taught composition at the Leipzig Conservatory where he became director in 1939. He is now professor at the State Conservatory of Music in Stuttgart, where his fame as a teacher of composition is spreading.

The work receiving its American premiere tonight is one of two compositions in opus 29 dating from 1942. Opus 29a is a set of Symphonic Variations on a theme of J. S. Bach. In opus 29b David chose the earlier protestant master, Heinrich Scheutz. David's art, which is not romantic, has as its basis the contrapuntal techniques of Bach even though it is modern and quite individual.

David's Symphonic Variations Op. 29b is divided into four distinct sections. The first introduces the chorale theme upon which the variations will be based. The slow second movement is a rather obscure, introspective set of variations scored for strings and trombones. The short third section contrasts pizzicato and lyrical passages. The concluding section consists of the re-creation and reshaping of themes over a tarantella rhythm. This lively dance was, according to legend, the cure for the poisonous bite of the spider tarantula.

David's music is rhythmically strict yet very free harmonically. His combining of segments of themes and keys lead to many contrasting tonalities called polytonality.

CLAUDE DEBUSSY

Nocturnes

1. Images
2. Fetes
3. Sirenes

born Saint-en-laye 1862; died Paris 1918

"I can only make my *own* music." These were the words of self-defense which Debussy offered to critics of his "shocking" music. Our ears have become increasingly accustomed to these sounds of unresolved dissonance and vague tonality. Debussy's words seem strangely familiar when we consider composers of later generations such as Cage and Boulez.

Debussy attempted to free music from the classical restrictions and emotional excesses of 19th century Europe. Debussy sought to achieve in sounds what the Impressionistic painters and the Symbolist authors did in their respective media.

The Three Nocturnes, composed between 1897 and 1899, were originally intended to be a set of pieces for solo violin and orchestra which would experiment with various instrumental colors and combinations. This original intent was quickly put aside and the composition was scored for full orchestra with the addition of female voices for the third nocturne.

In his original program notes, Debussy included the following:

Images:

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Program Notes - Continued

Fetes:

"The restless dancing rhythm of the atmosphere, interspersed with sudden flashes of light. There is also an incidental procession (a dazzling imaginary vision) passing through and mingling with the aerial reverie. But the background of uninterrupted festival is persistent, with its blending of music and luminous dust participating in the universal rhythm of all things."

Sirenes:

"The sea and its innumerable rhythms; then amid the billows silvered by the moon the mysterious song of the sirens is heard; it laughs and passes."

To this final nocturne Debussy added a wordless chant for eight mezzo-sopranos representing the Greek mythological divinities who were associated with mourning and death.

JOHANNES BRAHMS

Piano Concerto No. 1 in d minor, opus 15

born Hamburg 1833; died Vienna 1897

Brahms could have used Debussy's words to justify his compositions which were cast in the traditional, classic means of musical expression. H. C. Colles described Brahms, "like Bach, (he was) merely the most weighty wielder of the forces which his time had inherited . . . He had held to an ideal of his own, which in many respects can counter to the ideals of his most powerful contemporaries; but he had entirely justified that ideal . . . because he had proved that to be true to it was the only way for him to say what was in him to say."

In 1854 Brahms originally composed the work heard tonight as a sonata for two pianos but later recast it as his first major work for orchestra.

In the concerto Brahms treats the piano as an equal partner with the orchestra. Although the solo part is difficult, it avoids the romantic tendency towards technical display for its own sake. It is interesting that Brahms used a device often found in the "Vivaldi Concerto" wherein the solo instrument introduces and elaborates material only remotely connected to the orchestral material.

In his manuscript of the concerto, Brahms wrote the words "Benedictus qui venit in nomine Domini." These words gave rise to much speculation and programmatic interpretation of the first and second movements of the work. Contemporaries of Brahms knew that he referred to his dear friend, Robert Schumann, as Domine. For this reason it was believed that the gloomy first movement depicted Schumann's attempted suicide, commitment, and death, while the second refers to Brahms' assumption of Schumann's musical legacy. Few people today interpret the first movement in such a programmatic way and the second interpretation, that of a self portrait, was refuted by Brahms. In a letter to Clara Schumann he wrote, "I am painting a lovely portrait of you, it is to be the adagio." In this movement Brahms was paying a supreme compliment to the beautiful Clara who, along with her husband Robert, helped the world recognize the genius of young Brahms.

Only the energetic finale, rondo, has escaped some attempt at a programmatic interpretation. The mirthful character of this movement was foreign to the *Sturm und Drang* of young Brahms and caused many revisions before Brahms would consent to the 1858 premiere with the composer as soloist and Joachim as the conductor.

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Its purposes, "to organize, strengthen, and enrich the cultural life of the region," are coordinated with those of its Member Organizations: Fort Wayne Philharmonic Orchestra, Inc.; Fort Wayne Art Institute, Inc. (including School of Fine Arts and Museum of Art); Fort Wayne Civic Theatre, Inc.; Fort Wayne Ballet, Inc. (including School of Ballet and performing company); Fort Wayne Community Concerts, Inc., and Festival Music Theatre, Inc.

One of the Foundation's major activities is an annual united arts fund drive to help its Member Organizations meet their operating expenses. This enables them to concentrate on developing increased educational and cultural opportunities by freeing them from a continual preoccupation with the need to raise money themselves. If you would like to become a part of this important effort, please call 742-9284.

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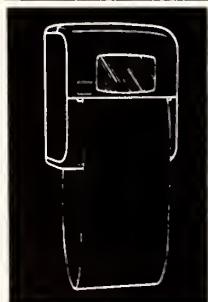
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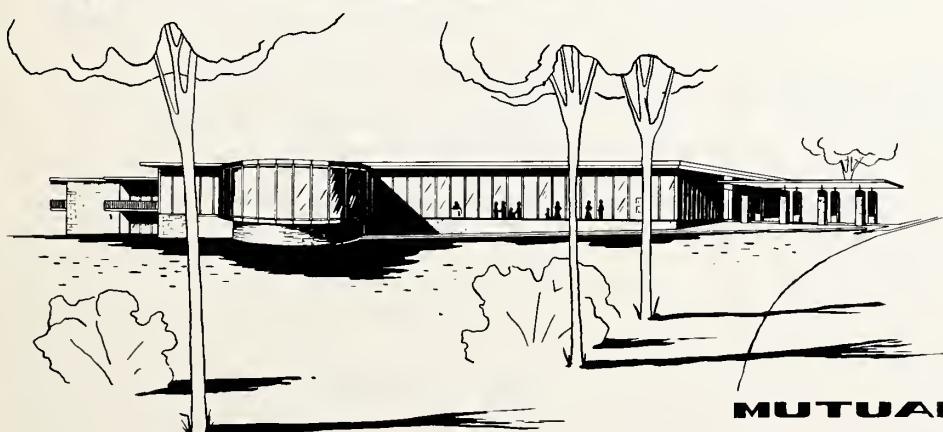
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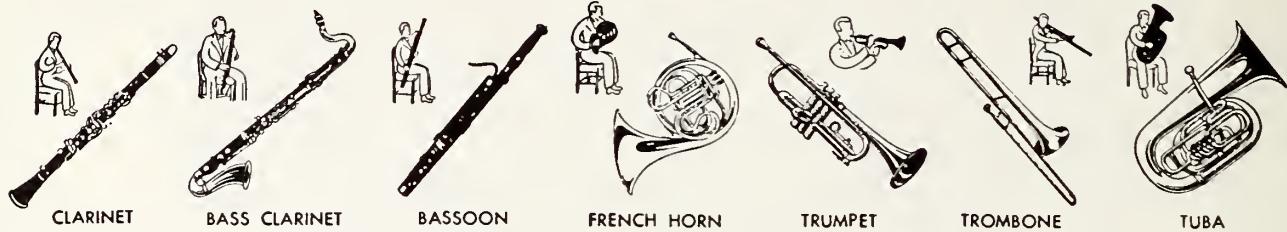
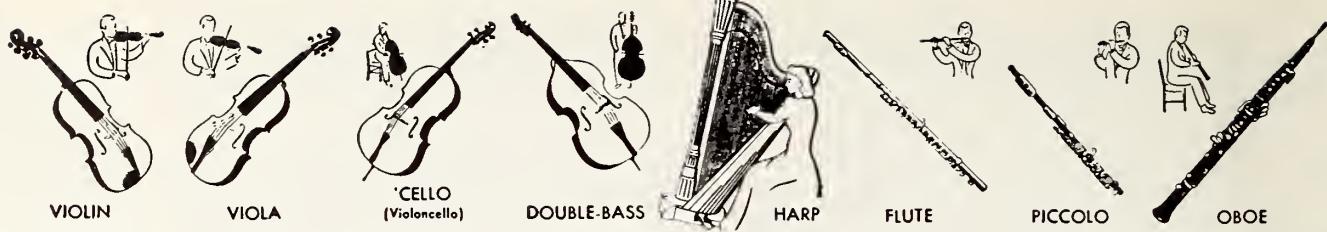
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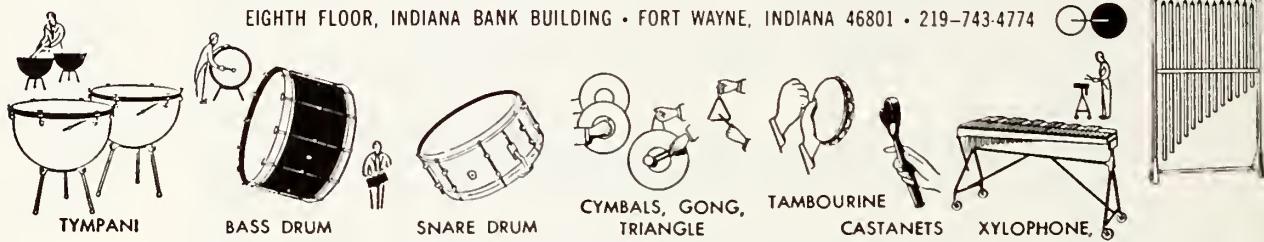
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Mr. Ellsasser's interest in the organ began shortly after he joined the Boys Choir at Trinity Cathedral in Cleveland when he was nine. After extensive studies, he made his New York debut and began a career as a concert organist. Since that time, Ellsasser's fame has grown widely and he is referred to as "The Paganini of the Concert Organ". Mr. Ellsasser has presented more than 3,000 concerts, averaging 100 performances annually.

The beginning of 1967 saw tonight's guest on a European concert and recording tour, and when he opened the 68th season of the Philadelphia Orchestra under Eugene Ormandy's direction he became the first organist in the history of that orchestra to be contracted to open two consecutive seasons. Other orchestras with whom Mr. Ellsasser has appeared include Toronto, Detroit, Pittsburgh and Houston, to name but a few.

In addition to his numerous engagements, Elsasser has found time to head the organ department at the famous Interlochen Music Camp in Michigan as well as to compose. His ballet "Greenwich Village" won the coveted Henry Levitt Award.

Long a resident of Los Angeles, California, where he served as minister of music at the Wilshire Methodist Church, Mr. Ellsasser now resides in New York. This marks his debut with the Fort Wayne Philharmonic Orchestra.

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October 19Shinichi Suzuki's 10 violin students direct from Japan will be featured.

December 7a charming afternoon with the "Pickwick Puppets".

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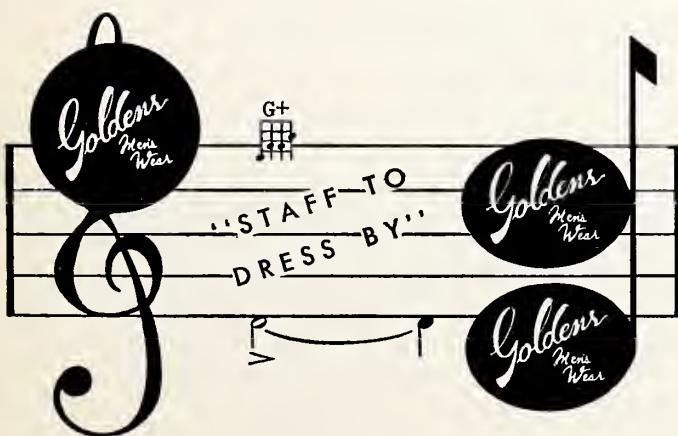
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Andante, quasi allegretto

Presto — assai meno presto

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Program Notes *by ANDREW HARPER*

KARL ETTI

Festival Overture

born Vienna, 1912

Professor Etti has been associated with the musical life in Vienna for over thirty years. His early music studies were with such famous teachers as Joseph Marx, Felix Weingartner and Josef Krips. He has held significant musical posts in Austria such as Director of the Vienna State Opera 1945-47, conductor of the Sangerknaben von Wienerwald from 1949 until 1967, and Professor of Music at the Academy of Music. In 1956 Professor Etti was awarded the title of State Chormaster for Vienna and Northern Austria.

In addition to his teaching and conducting duties, Professor Etti has written numerous works for many media which include three opera, film music, orchestral overtures and other short pieces, numerous choral pieces, numerous choral works, two preludes and fugues for organ, chamber music, songs and various piano works.

The melodious Festival Overture, composed in 1957, shows Etti's strong association with the singing voice. His cast in the traditional overture form affords a pleasurable opening to tonight's program.

FRANCIS POULENC

Concerto in G minor for Organ, Strings and Tympani

Poulenc belongs to that loose grouping of French musicians known as "Les Six", a school of musicians who strove for simplicity and succinctness. Whatever the accomplishments of "Les Six", they succeeded in one area: the public and press took immediate notice of their claims.

Poulenc's music contains a musical naturalness and dancelike animation coupled with a form of parody or burlesque. At times, one is hard pressed to know if Poulenc is showing genuine fondness for or ridicule of a march, tango or well-known tune.

The Organ Concerto, composed in 1938, dramatically balances gay and serious moments. Its form is one long rather free movement. In the latter part of the work elements of the earlier sections reappear in a manner similar to the recapitulation of single classical movements. The absence of woodwinds and brasses necessitates that the organist furnish the colors and effects normally associated with those instruments. Poulenc's masterful juxtaposition of lyrical and jocular moments is matched in his pitting the solo organ against the strings and tympani.

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Program Notes - Continued

LUDWIG VON BEETHOVEN

Symphony No. 7 in A Major, Op. 92

Because of Beethoven's rather unique method of composing, i.e. that of musical sketchbooks, music historian have been able to trace the development and interplay of Beethoven's many compositions. His sketchbooks were simply small manuscript books that he carried with him and when a musical idea came to him, he wrote it down. These sketch books record the relentless working out and seemingly endless revision of Beethoven's musical ideas over a long period of his creative life.

According to the sketchbooks, Beethoven was in the midst of composing the String Quartets in E Flat and F minor, Egmont Overture, the Trios in E Flat and D and others while his work on the Seventh Symphony was in progress. In the Seventh Symphony, Beethoven, for the first time in his symphonic works, attempted what one may call moods or manners. In this symphony we find the boisterousness which was so characteristic of his personal life and writing.

In each movement, Beethoven uses a single rhythmic figure which grows to marvelous proportions. A slow introduction precedes the delicate oboe melody of the first movement. There is no contrasting subject, but rather, the remainder of the movement and coda are but a rhythmic treatment of the melody.

In the second movement the cellos and basses march with the theme originally intended for the third Rasumoffsky Quartet Op. 59 No. 3. The dactyl meter (| | | |) is heard in nearly every measure, yet the melancholy beauty of the movement never becomes monotonous. Growing out of the first melody is a beautiful second melody which begins in the violas as an accompaniment but grows to become the principal melody of the orchestra.

The tempo di minuetto is really a spirited scherzo (joke). In it the listener is transported with grace and lightness into the musical world of contrasts, subtlety and controlled force.

The Finale is a fitting climax for what has preceded it. In it we find the rough, personal boisterousness which inspired the many practical jokes, puns and rough manners which filled Beethoven's later years. Beethoven referred to this movement as his "aufgeknopft" (unbuttoned) style.

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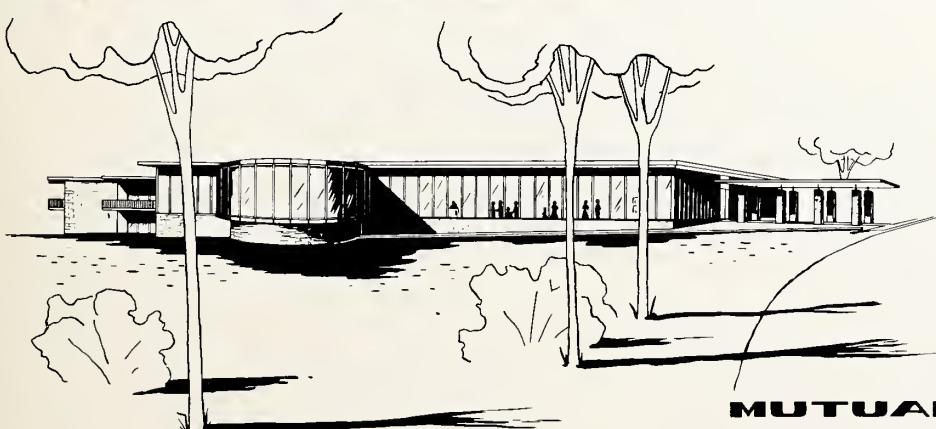
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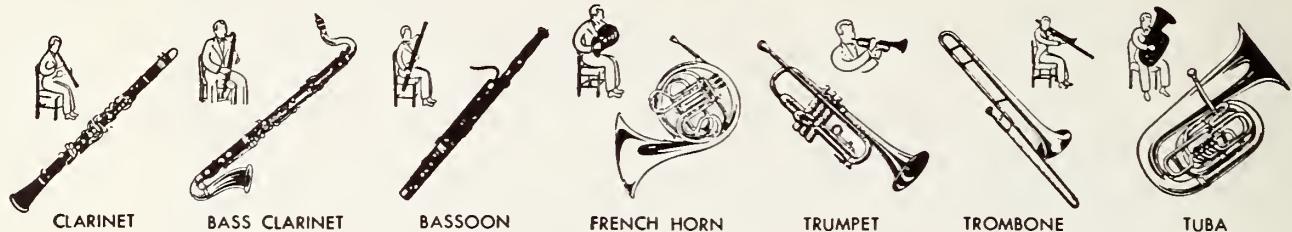
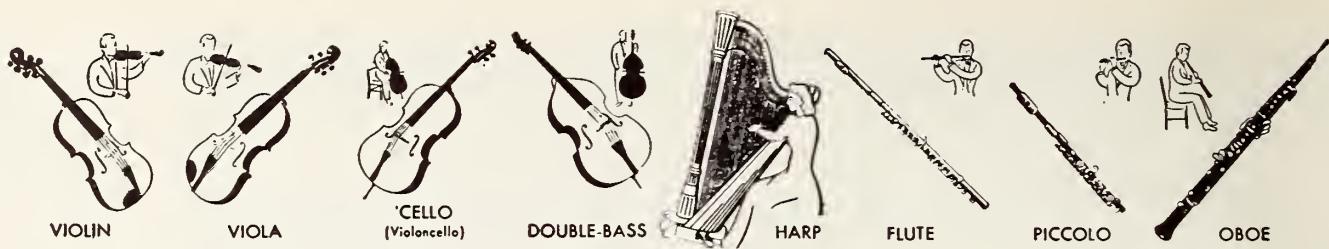
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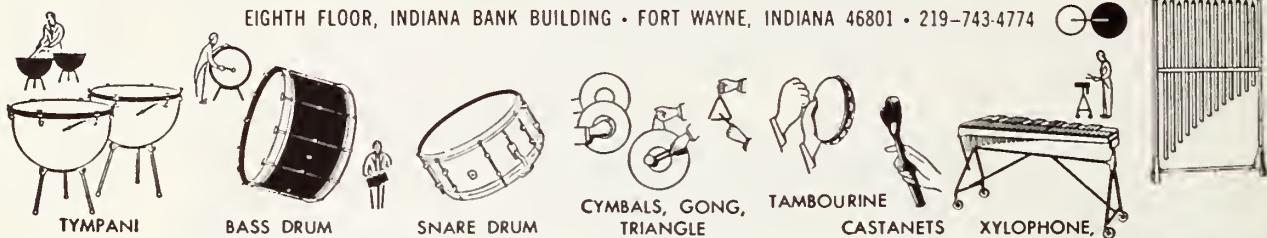
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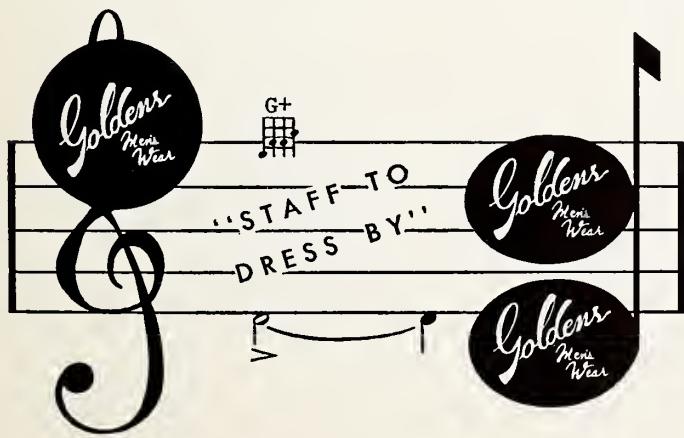
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THE FORT WAYNE PHILHARMONIC ORCHESTRA

JAMES SAMPLE, Music Director

CHRISTINE WALEVSKA, Cello Soloist

Tuesday, January 21, 1969
8:30 P.M.

Fifth Subscription Concert

SISTER MARY DAVID CALLAHAN, O.S.B.

DORIAN THEME AND VARIATIONS

Theme
Chorale
Cannonic
Chanson
Marche
Pastorale
Toccata and Finale
(Played without pause)

WORLD PREMIERE

ROBERT SCHUMANN

CONCERTO FOR VIOLINCELLO AND ORCHESTRA IN a minor, Opus 129

Nicht zu schnell
Langsam
Sehr lebhaft
(Played without pause)

CHRISTINE WALEVSKA

Intermission

TSCHAIKOWSKY

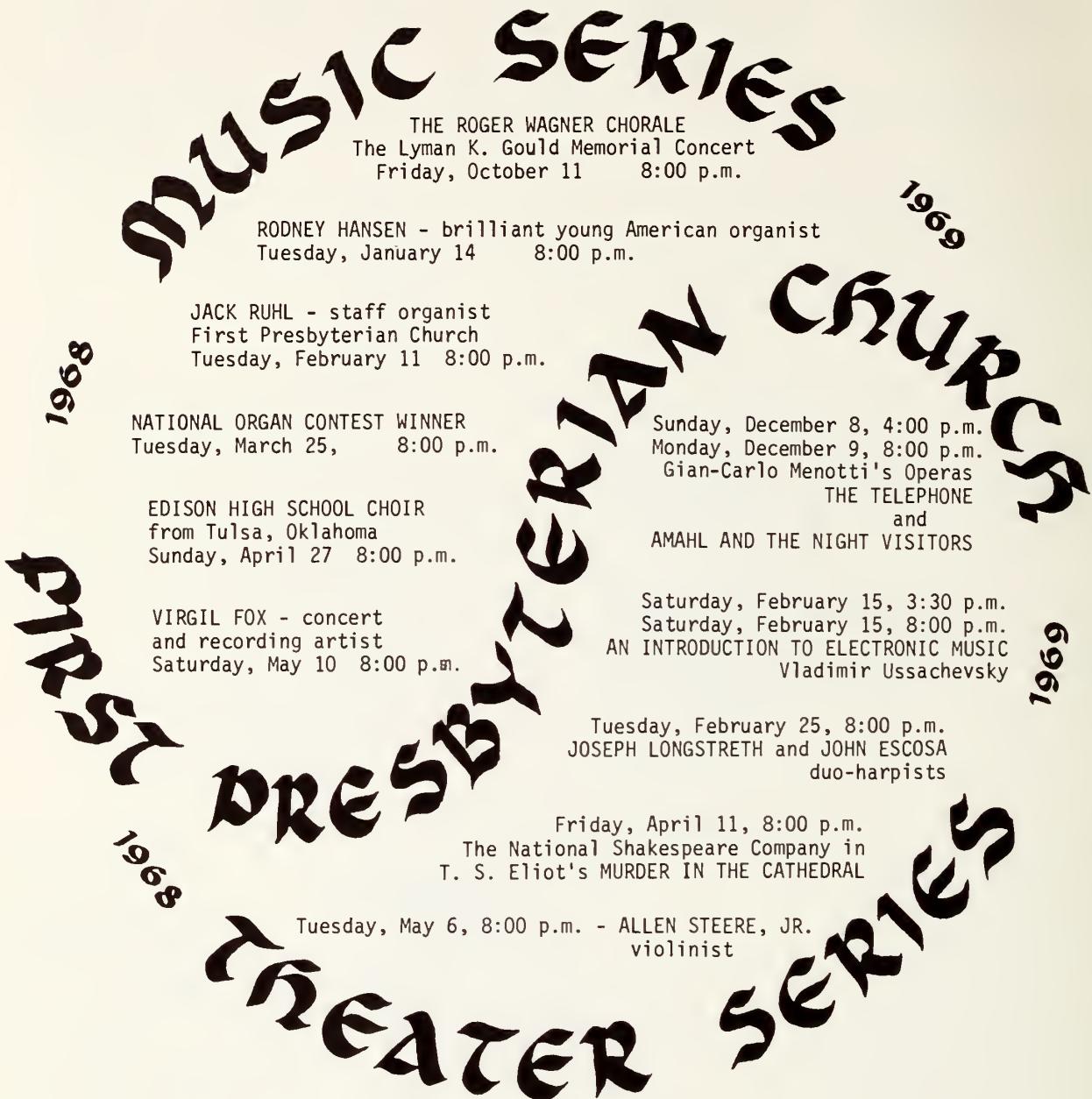
SYMPHONY NO. 6 in b minor, Opus 74 (Pathetique)

Adagio—Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale—Adagio lamentoso

— The official piano of the Fort Wayne Philharmonic Orchestra is a Baldwin —

The trumpet call heard in the foyer preceding each concert is from the Overture to "Leonore", No. 3 by Beethoven. It is played by Mr. Robert Taylor, principal trumpet of the Philharmonic, and indicates that the performance is immediate.

Please note that no one will be seated during the opening work. Latercomers will be seated during the intervals between movements.



The Music Series programs are open to the public without admission charge. Free-will offerings are received and voluntary sponsors are welcomed. General admission tickets for single events on the Theater Series are available at two dollars each at The First Presbyterian Church, 300 West Wayne at Webster. Mail orders should be accompanied by stamped, self-addressed envelopes.

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Twenty-Fifth Anniversary Season—1968-1969

JAMES SAMPLE, *Director*
GORDON B. BENGSTON, *Manager*



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Sue Montoya
Gwen Thompson
Richard Young

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Principal

Leslie Bentley
Esther Mock
Clara Brown
Marta Findlay
Thelma Helkema
Oatis Wesco
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PHILHARMONIC

Program Notes *by ANDREW HARPER*

SISTER MARY DAVID CALLAHAN, O.S.B.

Dorian Theme and Variations

Sister Mary Callahan, O.S.B., heads the music department in the Venango Christian High School in the place of her birth, Oil City, Pennsylvania. She earned her Bachelor's Degree in Music Composition from the Eastman School of Music and her Master's Degree in Liturgical Music from Notre Dame University. While at Notre Dame she studied under John Yonkman, Fort Wayne's director of the Cathedral music.

The work receiving its world premiere tonight was influenced in a large degree by Dr. James Sample, music director of the Fort Wayne Philharmonic Orchestra. While director of the Erie Philharmonic, Dr. Sample had occasion to work with choruses prepared by Sister Mary David. Out of the association evolved a true friendship which the composer expressed in dedicating her finished work to our conductor.

The Theme, introduced by the bassoon, is written in the old Gregorian modal style. The Dorian mode, one of the medieval church is not cast in the frequently used major key or in minor key, but the modal quality gives an archaic sound which is at times fresh and intriguing to modern ears. Variations, like children, must resemble the parent theme. Each variation possesses a distinct melody of its own but has some of the characteristics of the original theme. There is an occasional tongue in cheek mood such as the march. Sister Mary David was also influenced by the interval of the open fifth so customary in the 12th Century. The orchestration reflects her experiences as an organist in that she cherishes the sounds of mixtures characteristic of organ registration.

ROBERT SCHUMANN

Cello Concerto in a minor, Op. 129

1810-1856

When one views the total musical output of Schumann, we realize that the three works titled Concerto represent a small portion of his creative genius. Even though they are not his best known works, each concerto represents a striking reflection of Schumann's musical state of mind at each period.

The cello concerto was written during one of the periods in Schumann's life when the composer sought to recapture the fresh creative outbursts of his earlier years. After several ominous nervous breakdowns, Schumann moved to Düsseldorf to assume the directorship of music in that city. A warm welcome awaited him there. In this free and comfortable atmosphere of the Rhineland, Schumann began work on the Cello Concerto and the Rhenish Symphony. In the one Cello Concerto, like most of his other works of 1850, Schumann betrays that his illness and his longing for academic respectability were beginning to take their toll. The composer strives for unity in the work by compressing the usual three movements into one.

The actual work of composition went quickly. Sketches of the concerto took six days, and the finishing touches were added eight days later. Schumann scheduled the premiere of the work but was not satisfied with the work so the 1852 premiere performance never took place; the concerto was never performed during the composer's life.

In the published score, Schumann described the work as a concerto "for violincello with the accompaniment of the

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Program Notes - Continued

orchestra;" this emphasizing the importance of the solo instrument and the secondary role of the orchestra. The second movement contains one of the most beautiful Schumannesque songs in the literature. This slow, spacious movement contrasts to the virtuosic passage work of the first movement and the energetic subject and cadenza of the third movement.

PETER ILICH TSCHAIKOWSKY

Symphony No. 6 in b minor, Op. 74; ("Pathetique")

1840-1893

Early in 1893 Tschaikowsky wrote his nephew Vlandimer Davidoff, to whom he dedicated the Sixth Symphony: "I must tell you how happy I am about my work. As you know, I destroyed a Symphony which I had partly composed and orchestrated in the autumn. I did wisely for it contained little that was really fine—an empty pattern of sounds without any inspiration. Just as I was staring on my journey (a visit to Paris in December 1892) the idea came to me for a new symphony, this time with a program; but a program of a kind that remains an enigma to all, let them guess it who can. The work will be entitled "A Program Symphony" (No. 6). The program is penetrated by subject sentiment. During my journey, while I was composing it in my head, I frequently shed tears. Now I am home again, I have settled down to sketch out the work and it goes with such ardor that in less than four days I have completed the first movement, while the remainder of the symphony is clearly outlined in my head. There will be much that is novel as regards form in this work. For instance the Finale will not be a great Allegro, but an Adagio of considerable dimensions. You can imagine what joy I feel in the conviction that my day is not yet over, and that I still may accomplish much. Perhaps I may be mistaken, but it does not seem likely."

The work progressed more slowly than he had anticipated. Early in August Tschaikowsky wrote his brother Modeste: "The orchestration is the more difficult the further I go. Twenty year ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He had great confidence in the work for later in August he wrote his publisher that the orchestration was completed and added: "I give you my word of honor that never in my life have I been so contented, so proud, so happy in the knowledge that I have written a good piece."

This "good piece" usually known by the French equivalent of pathetic, proved to be Tschaikowsky's last work.

In the final pages of his biography of Tschaikowsky, Herbert Weinstock has a fitting thought: "Time, which has lifted three of Tschaikowsky's symphonies, two of his concertos, and two of his other orchestral compositions to a place with Beethoven's in frequency of performing may undoubtably alter its judgement . . . (but) So long as orchestral music is played, so long as human thought and emotions respond to other human thoughts and emotions transformed into sound—for that long we shall hear in the concert hall, in recorded form, and on the air lines, the alternately sombre and ebullient, but always intensely musical voice of Peter Illich Tschaikowsky.

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Its purposes, "to organize, strengthen, and enrich the cultural life of the region," are coordinated with those of its Member Organizations: Fort Wayne Philharmonic Orchestra, Inc.; Fort Wayne Art Institute, Inc. (including School of Fine Arts and Museum of Art); Fort Wayne Civic Theatre, Inc.; Fort Wayne Ballet, Inc. (including School of Ballet and performing company); Fort Wayne Community Concerts, Inc., and Festival Music Theatre, Inc.

One of the Foundation's major activities is an annual united arts fund drive to help its Member Organizations meet their operating expenses. This enables them to concentrate on developing increased educational and cultural opportunities by freeing them from a continual preoccupation with the need to raise money themselves. If you would like to become a part of this important effort, please call 742-9284.

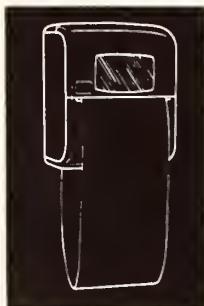
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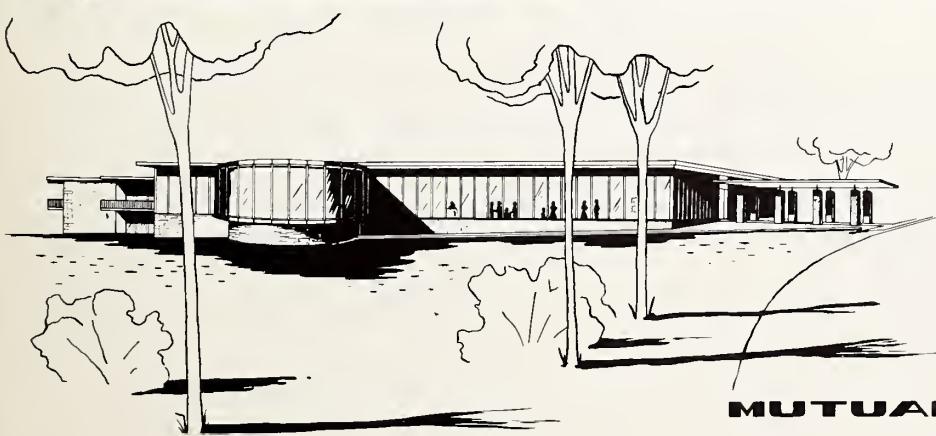
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